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'THE VIOLINIST,'

A Record of the String World.

Edited by J. Nicholson-Smith.

Publishers: The Sanctuary Press, Surrey Chambers, No. 11, Cursitor Street, Chancery Lane, E.C.

Vol. II, No. 20. July 17th, 1908. Price TWOPENCE.

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Art of the Month.

The second of M. Zacharewitsch's series of five violin recitals took place at the Rehearsal Theatre, when some extremely interesting violin music was heard. In the César Franck Sonata in A major for pianoforte and violin, the mastery of his bow was only surpassed by the strength of his interpretation.

Some good vocal and instrumental work was done at the Queen's Hall at an orchestral concert by the students of the Royal Academy of Music, conducted by the principal, Sir Alexander Mackenzie. By far the most striking feature was 'Variations on an Irish Air' (MS.), for orchestra, by Eleanor C. Rudall (student). The plaintive Irish theme is treated as a mazurka, jig, andante, minuet in canon with fancy and imagination, and is also woven into a picturesque orchestral texture. The young composer is evidently a disciple of Elgar.

A violin and pianoforte recital was given at the Æolian Hall by Szigeti. Mr. Szigeti first played a slow, mournful solo by Corelli, 'La Folia,' in which his deep tone and easy bowing were displayed to much advantage. Hubay's Violin Concerto in E major, which was given for the first time in England, provided Mr. Szigeti with many opportunities for the exhibition of his splendid technical abilities. It is a somewhat wild and fiery work on the whole, and comprises three movements. The third movement is a most excellent piece of humorous writing, and its suggestion of delicate buffoonery was artistically emphasized by Mr. Szigeti.

La Société de Concerts d'Instruments Anciens, whose first appearance in England last autumn created quite a sensation in the musical world, gave one of their delightful concerts of old music, at Bechstein Hall, when the charm and beauty of their playing was once more evident. The society, which has for its president, Dr. Camille Saint-Saëns, was founded by Henri Casadesus (the viole d'amour player of the quartet), and originated in the fancy of a Russian Grand Duke, who was anxious to obtain the best viol quartet possible, and was fortunate enough to obtain four instruments of the viol family of the same period, and of great beauty of tone, the result being a perfect *ensemble*, which makes the playing of these instrumentalists remarkable for its artistic beauty. The music performed at this concert was by composers of the seventeenth and eighteenth centuries, and suggested by its delicacy and refinement the tender grace of a day that is past, as well as being in its quaintness and simplicity a pleasurable contrast to the feverish emotionalism and complexity of modern music. Most effective was the playing of the quartet of a 'Ballet de Chimène,' by Sacchini (1734-86), while a quartet in A major, by William Nicoley (1786), brought out the grace and refinement of tone, as well as the grace of the playing of the beautiful quartet of viols. MM. Jacques Malkin and Henri Casadesus were the soloists. The first, in a concerto in G major, by Bruni, on the quinton (a forerunner of the violin), and the latter in a sonatina (La Chasse), by Lorenziti (1740-94), for viole d'amour.

Mr. Georges Menges gave a pupils' concert at the Æolian Hall, when over forty young violinists were heard in the Andante in G major of Spohr, the 'Benedictus' of Mackenzie, arranged by Mr. Menges, and two items from 'Lohengrin.' The finish and power exhibited in the playing are marked tributes to the teaching of Mr. Menges. In the Wagner items the mellow tone of the players was most pleasing. Miss Isolde Menges, a gifted little lady of fifteen, played Paganini's Concerto in D major (allegro maestoso) with breadth and significance. Her tone is mellow and resonant, and her notes are delivered with power. Miss M. Iszard played the Mozart Concerto in D major with much charm, and Miss C. Iszard accompanied easily the difficulties of Bach's Sarabande in B minor, and Prelude in G major, the latter for violin alone.

The first vocal and violin recital was successfully given at Bechstein Hall by Miss Clara Clemens and Miss Marie Nichols. The latter, who has not been heard here for some four or five years, made a decided impression at her first London appearance. Since then she has won triumphs on the Continent, and captivated her own country with her brilliant playing. Among the younger violinists of her time she must take a very high place, as her executive and artistic ability is unquestionably of a superior order. Her playing is especially noticeable for its polished style and breadth of interpretation, while her tone is of decided beauty and strength. Her performance of Grieg's Sonata in G major, in which she was associated with Mr. Charles Wark, and of two movements from Bach's Concerto in A minor, was marked by fluency of execution, artistic phrasing and charming expression, the result of a genuine musical temperament and sound musicianship. The occasion was rendered especially interesting by the appearance of Miss Clara Clemens, the daughter of Mark Twain. To an attractive personality she adds a mezzo-soprano voice.

A successful violin recital was given on June 30th, at Bechstein Hall, by Carlotta Stubenrauch. She is a clever and cultured artist, and was heard in Wieniawsky's Concerto in D minor. Her playing was distinguished by grace and refinement. The Romanze was given with lyrical charm and artistic phrasing, while the character of the spirited finale was brought out by the clear and vivacious playing. Later, her sense of style, fluent execution and capacity for expression were shown by her playing of Beethoven's Romance in G major, a Bach Gavotte, and a Menuet of Mozart's.

There was a large and enthusiastic audience at the very successful concert—choral and orchestral—given by the pupils of the Royal College of Music in the hall. An interesting feature of the programme was the first performance in London of Mr. Ernest's Farrar's 'The Blessed Damozel,' for contralto, chorus and orchestra. It is a very clever piece of work, and shows that the young composer—Mr. Farrar is only 22 years old—has great talent. Mr. Farrar is the son of a Yorkshire clergyman, and a pupil of the Royal College of Music. The contralto solo was beautifully rendered by Miss Dilys Jones. Miss Dorothy Devin was solo violinist.

Fourteen hundred boy and girl violinists from the London County Council schools played *en masse* at the Alexandra Palace on Saturday afternoon, June 20th.

There is much that is praiseworthy in the playing of Miss Dora Becker, who gave a violin recital at the Æolian Hall. Her production of tone is full and resonant, combined with which is a fluent technique, and, to a certain extent, an excellent command over her instrument.

On June 26th, at the Bechstein Hall, Mr. T. Crozier gave his first violin recital in London. Mr. Crozier is an Englishman only 17 years of age. He was a pupil of the late Prof. August Wilhelmj, who thought very highly of him. Prof. Wilhelmj advised Mr. Crozier to make his *début* in London without delay, evidently considering him sufficiently mature for this in spite of his years. His renderings were fine, and he gets a good tone from his instrument. It is sufficient for us to say that Prof. Wilhelmj did not exaggerate his abilities. We annex the programme of his pieces.

SONATA for Violin and Pianoforte, Op. 30, No. 2, in C minor ... ... *Beethoven*
THEO. CROZIER and JOSEPH A. MYERS.

CONCERTO IN D ... ... *Paganini*
THEO. CROZIER.

CONCERTO, B minor... ... ... *Saint-Saëns*
(FIRST TWO MOVEMENTS).
THEO. CROZIER.

SARABANDE, G minor, for violin alone *Bach-Wilhelmj*
NOCTURNE, Op. 9, No. 2 ... ... *Chopin-Wilhelmj*
ZIGEUNERWEISEN ... ... *Sarasate*
THEO. CROZIER.

Registration of Teachers.

On July 2nd, Mr. O'Neill (U., Antrim, Mid.) brought in a Bill for the registration of teachers of music.

Flowers and Music.

A Pot-Pourri of Fragrance and Sweet Melody.

THE flower of sweetest smell and the concord of sweet sounds were united in exquisite harmony at the annual conversazione of the National Amateur Gardeners' Association, held at Winchester House, Old Broad Street, London, E.C., on Tuesday evening, July 7th. On that occasion the members assembled to celebrate the dual object of feasting on the beauty of the wealth of flowers garnered from gardens east, west, south and north, and staged by enthusiastic devotees of the ancient cult of gardening, and also enjoying a deep draught of charming music ably contributed by friends and pupils of Mr. Wilcox Lawrance, L.S.M. Of the flowers we need only say that they were of the most lovely description.

Flowers and music have a natural affinity with each other, and it is not surprising, therefore, to find that the executive who were responsible for arranging so successful an exhibition, should also make arrangements for adding to the pleasures and delights of the evening by providing a very excellent musical programme. The task of preparing the latter was placed unreservedly in the hands of Miss Olive Sanders, daughter of the president (Mr. T. W. Sanders, F.L.S.), and a pupil of Mr. Wilcox Lawrance, of Lewisham. Miss Sanders completed the preparation of a first-rate programme, but, owing to illness, was unavoidedly prevented taking an active part in the subsequent performance. Mrs. Wilcox Lawrance, however, very kindly stepped into the breach, and carried out the programme with entire satisfaction to the audience.

The programme was noteworthy for two special reasons. First of all, Miss Christine Lawrance, age 13 (daughter of Mr. and Mrs. Wilcox Lawrance), made her *début* as a violin soloist in London, and gave a most exquisite rendering of Carl Bohm's Cavatina and Moto Perpetuo, which received hearty applause and a recall from the audience. It was generally agreed that Miss Lawrance's performance indicated abitity of the highest promise. The other item which was of noteworthy incident, was a Minuet in F, composed by Miss Olive Sanders (a pupil of Mr. Wilcox Lawrance), and performed in public for the first time. This was played by a string octett, consisting of the Misses Elsie Paton, Dora Parkinson, Beatrice Chappell, Lily Farringdon and Christine Lawrance (violins); Dr. A. F. Kellett (viola), Mr. J. N. Watts ('cello), and so excellently was it performed, and so sweet and charming the melody, that an encore was persistently demanded and given. When printed, this delightful little composition should become very popular.

The other musical items included a Grand March in D, an Overture ('Yelva'), Spanischer Tanz, and two Bourées by the String Octett, a pianoforte duet and a solo 'Impromptus,' op. 142, by Mrs. Alfred Pease and Dr. A. F. Kellett, two songs, 'A Song of Andalusia' and the 'Slave Song,' by Miss Dorothy G. Pearce, and a recitation, 'The Last Shot,' by Mr. Horace W. Sanders. Dr. A. F. Kellett also delighted everyone by his very artistic rendering of two Irish songs. The performances by the String Octett were highly appreciated by the audience, and had time permitted, each number would have received encores, so desirous were the audience of a repetition of the items. Mrs. Alfred Peace's piano performances were also greatly esteemed, and so were Miss Dorothy Pearce's able rendering of her songs. Mr. H. W. Sanders likewise secured very hearty applause for the great histrionic ability displayed by him in the delivery of his recitation.

A Swing Song.

Swing! Swing!
Like a bird on the wing,
Gaily carolling,
We mount and we sing,
As we swing, swing, swing!

Swing! Swing!
Then right up to the sky
It seems that we fly,
Then to earth we draw nigh,
As we swing, swing, swing!

Swing! Swing!
In the warm sunlit air,
In a garden fair,
Scattering petals so rare,
As we swing, swing, swing!

Swing! Swing!
'Neath the blossoming lime,
In youth's golden prime,
It is sweet summer time,
As we swing, swing, swing!

E. A. HILL.

'The Violinist.'

Hegedüs.*

FERENCZ HEGEDÜS was born at Funfkirschen, in Hungary, in the year 1881. His father, a 'cellist, is Hungarian, his mother Spanish. He showed genius for music and the violin when very young, but instead of being exploited as an 'infant prodigy,' he was allowed to study seriously for a period of about ten years, first at the Funfkirschen Academy, and later at the Conservatoire and Royal Academy at Budapest, where he finally won, at the unprecedentedly early age of eighteen, the rarely awarded Special Diploma.

This classical training was followed by a year's experience as conductor at the Lutspiel Theatre in Budapest, since when he has earned in England and on the Continent, a steadily increasing reputation both as a soloist and Chamber music player, with this distinction—none too often to be met with—that his tastes and gifts appear to lie equally in two directions, rendering him equally at home in the interpretation of either 'classical' or 'romantic' works. To interpret the classics with the requisite breadth and dignity, yet with a warmth of expression such as may invest them with life and feeling, precluding all sense of dryness—to do justice to the poetry and freedom of the Romantic School, without lapsing into sentimental exaggeration—these are the aims Hegedüs has before him.

During a tour in Germany last autumn, he gave with Madame Lily Henkel, in Munich, a series of Beethoven concerts, playing the whole cycle of ten sonatas for violin and piano, and arousing the keenest enthusiasm. This cycle was lately repeated by the same two artists in London with marked success and appreciation, since when Herr Hegedüs has made a series of return visits on the Continent, meeting with the warmest of cordial receptions, notably in Berlin, Hanover and Munich.

He has also given other concerts in London, his last appearance being at Queen's Hall on May 20th, when he had the assistance of Herr Nikisch, the famous conductor, and the London Symphony Orchestra. His programme included the Mozart Concerto in G major, and the Max Bruch Concerto in G minor.

* See one of our Plates.

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To MISS MARIE HALL.

Soft as the rain that falls on April night,
Light as the falling petals of a flower,
Dim as a misty landscape seen at night,
Low as the murmuring waves at twilight hour,
Your music held me with its strangely subtle power.

It rose and fell in lingering melody:
It held the speechless yearning of a soul
Struggling for freedom—some great threnody
Woven in song, poured forth, a perfect whole,
For those impassioned strings in mystic harmony.

And as I listened wraped, as in a dream,
The soul of music bore my soul away
On wings of phantasy, until a gleam,
More splendid than the rosy dawn of day,
Revealed the spirit realm where music holds her sway.

Swift as a god I thundered through the dawn,
Apollo's reins in my immortal hands:
I was the wind, and drove, with breath forlorn,
Dead leaves and rain-clouds over winter lands;
My song of death slow-shuddering through a lowering morn.

I was a breaker rolling to the shore,
And dashing high to kiss the cliff with spray:
I was a rainbow, faintly arching o'er
The land in transient glory; far away,
As steeped in dreamy pain, the shimmering ocean lay.

So, flushed with visions, soared my spirit still:
Swayed by your rushing flow of melody
That upward stole, and ever upward, till
It reached the gates of Heaven in majesty,
Then faded to a dying murmur—and was still.

S. MORGAN POWELL.

'Montreal Witness,' February 1st, 1906.

'The Cremona.'

Notatu Dignum.

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Sale of a Violin.

Before Mr. Justice Darling and a Special Jury.

ENGLISH v. BALFOUR & CO.

THIS was an action for damages for fraud on the sale of a violin. Mr. Shearman, K.C., and Mr. Andrews appeared for the plaintiff, and Mr. Spokes appeared for the defendant.

Mr. Shearman, in opening the case for the plaintiff, said that the plaintiff's claim was that he had been swindled over the purchase of a violin. He was an architect and was very fond of music, and in a small way had for several years been a collector of violins. The defendant was a Mr. Vincent Cooper, who carried on business under the name of Balfour & Co., and described himself as 'antique Italian violin transfer agents and experts. Established 1840.' It is true that a firm of Balfour & Co. had existed from 1840, and Mr. Cooper was the present owner of their business; but up to 1900 it was only a firm of shipping agents and had nothing to do with violins. The plaintiff met the defendant in 1905, and at various times after that the plaintiff bought violins from the defendant to the value of £293, and also paid for the defendant's expert opinion on instruments bought from other sources. Early in February, 1907, the defendant sent a violin to the plaintiff and offered to sell him it in exchange for £150 in cash and five old instruments which the plaintiff had previously bought. The defendant, however, would not certify this instrument as genuine, so no business resulted. Then, on February 23rd, the defendant told the plaintiff he had got a Joseph Guarnerius violin, and after some negotiations the plaintiff offered to buy it for the terms already mentioned—£150 in cash and the return of five other instruments. The defendant accepted this offer and the violin passed. It was invoiced as a 'a fine violin by Joseph Guarnerius del Jesu, made in Cremona about 1742.' The defendant also gave a certificate in which, *inter alia*, he stated 'we have carefully examined it, and in our opinion it is a magnificent and majestic example of the work of Joseph Guarnerius,' and also 'it is the largest, highly-finished violin known to us, and is known as the "Giant."' Besides that certificate the defendant handed over also a certificate by Mr. Petherick, dated April, 1906, and a policy of insurance which showed that the violin had been insured for £5,000. A Mr. Reynolds had wished to give the the violinist Hegedüs a violin; the defendant found this out and offered Reynolds this violin for £1,000, but Mr. Hegedüs had it examined in Germany and found that it was only a commonplace imitation instrument made on the Guarnerius pattern, and refused to take it. The defendant, notwithstanding this, a few days later sold it as genuine to the plaintiff.

The plaintiff, called by Mr. Shearman, said he was an architect carrying on business at 335, High Holborn. He had been interested in music for 20 years, and of late years had been a collector of violins, but he had not expert knowledge of them. He bought a viola from the defendant in March, 1906, which he said was an Amati, and he bought other instruments which the defendant certified as by famous makers. He told the defendant he wished to get a Guarnerius some day, but explained he could not pay a high price for it. The defendant said there were more about than people supposed, and in February, 1907, he sent witness a violin for a week to try which he described as a Guarnerius. Witness liked that one and was inclined to buy it, but as the defendant would not certify it as genuine the matter fell through. Shortly afterwards the defendant telephoned he had a violin he wanted witness to see, so witness called and saw the instrument the subject of this action. The defendant said Herr Hegedüs had intended to take it to America, and as it was to go across the Atlantic it had been insured for £5,000 at a premium of £38, but as Herr Hegedüs had abandoned his American tour the policy had been cancelled and the company had repaid part of the premium. The defendant said he had secured the violin, and as he and his cousin with whom he had been carrying on business had now dissolved partnership, they wanted to realize it. Eventually witness offered the same terms as he had offered for the violin shown him earlier in the month, £150 cash payable by three yearly instalments of £50, together with five old instruments, and that offer was accepted. On February 27th, 1907, the defendant sent the violin and invoiced it as a Joseph Guarnerius del Jesu. Witness paid the first £50 instalment, and the transaction was completed. Printed on the invoice paper was a notice as follows:—'Any description given by us with reference to any instru- or article sold by us, whether appearing in our . . . invoices, certificates or letters to a purchaser, or whether made verbally by us to a purchaser, shall be accepted solely as a *bona fide* description or expression of our opinion . . . and in no way creating a warranty on our part.' But that was immaterial as this action was for fraud, not breach of warranty. In the autumn of 1907 witness took the violin to Germany and showed it to experts, who said it was not Italian at all, and on his return

to England he showed it to two English experts, who agreed that it was not genuine. In consequence of this in November, 1907, he called on the defendant and proposed to have the transaction rescinded, but the defendant repudiated responsibility and relied on the condition as to warranty.

Cross-examined by Mr. Spokes.—Witness had been studying Italian violins for some years, and had lectured at the Cremona Society in March, 1906, but the substance of that lecture was composed by the defendant, and witness did not of his own knowledge know the truth of all the statements in it. Witness had no reason to doubt the genuineness of the £5,000 insurance. He tried the violin and liked its tone before he offered to buy it. The certificate in which the defendant described it was dated 1905, but the defendant did not tell witness that it was dated from the time when the defendant first satisfied himself by investigation that the violin was genuine. Mr. Pickering, who wrote for a paper called 'Collecting,' saw the violin and offered witness a press notice of it, but when the article was published witness found it only alluded to the violin as 'attributed to' Guarnerius, instead of 'by' him. Witness was disturbed by this, and went to see the defendant, and said he imputed no dishonesty to him, but was dissatisfied owing to the opinion which others had expressed. He asked the defendant to undo the bargain, but he refused.

Re-examined by Mr. Shearman.—When he went to defendant to get the bargain cancelled, the defendant took his stand on the condition as to warranty, and said also that Mr. Petherick thought the instrument genuine.

Alfred Hill, called by Mr. Shearman, said he carried on business in violins at 140, New Bond Street, and had had 34 years' experience. He had been where old violins were to be found, and had studied sources of information with regard to them and their makers. The violin, the subject of this action, was brought to him for an opinion about two months ago. Before that he had known nothing about it. It was a commonplace French instrument, about 70 years old, made after the Guarnerius pattern. It was not fraudulently made or meant to deceive, but Paganini made this particular form fashionable, and at that time makers copied it. This one had no label in it, though all original Guarnerius violins originally had the maker's label. He knew of 105 instruments, and had seen 100 of them; this one was larger than any of them. The varnish of this one was a thin hard varnish quite unlike the genuine. He had never heard of one called the 'Giant'; many famous violins had names,* but they were generally called after some famous player who had owned them. Witness had seen the defendant's certificates of the five old instruments given in part payment; one which the defendant had originally sold to the plaintiff for £9 15s. would, if it had been what he certified it to be, have been worth £1000. The violin, the subject of this action, would have been worth £800 to £1,000 if genuine. Witness had given as much as £2,400 for a Joseph Guarnerius; and one in average condition might fetch £700, and any dealer would know he could get that for it on the market.

Cross-examined by Mr. Spokes.—He was an expert witness, as well as a dealer in violins. Mr. Hill mentioned as other experts the names of Hart, Chanot, and Edward Withers.† In 1884 his father sold a violin to a Mr. Cooke and certified it as a Guarnerius; but Mr. Cooke was told it was spurious, and came to complain, and witness's father gave him back his money, £250, and took the violin back. Every genuine Guarnerius he had seen had a label. Labels were frequently forged.

Mr. George Hart, called by Mr. Shearman, said he was a member of Hart & Son, violin dealers, a firm founded by his grandfather about 100 years ago. He had studied violins for 36 years. He corroborated the last witness's evidence, and said in November, 1907, the plaintiff brought this violin to him for his opinion on it. He had seen it before, Herr Hegedüs had had it, and witness had told him he thought it was an imitation. It was a comparatively modern production, not made to deceive, and was quite easily distinguishable from a genuine example. Witness had seen 70 or 80 Guarnerius violins at least, but never one so large as this. He had never heard of one known to the trade as the 'Giant.' Witness produced a genuine Guarnerius, which, he said, was worth £2,000.

Cross-examined by Mr. Spokes.—He might have sold 20 genuine Guarnerius violins in his life. He was a dealer as well as an expert witness.

Thomas Blair Reynolds, called by Mr. Shearman, said that he first saw this violin in 1905. He was a friend of Herr Hegedüs, and was looking out for a violin to present to him. The defendant had brought this one to him and said he had discovered it, and it was a Guarnerius. Herr Hegedüs played on it, but neither he nor witness liked its tone. The defendant took it away, and in 1906 brought it again and said he had re-adjusted it, and

* Such as the 'Alard,' 'Emperor' and 'Tuscan' Strads, the 'Paganani' and 'Hart' Josephs.—Ed.

† We might also mention Beare.—Ed.

said he would like Herr Hegedüs to try it again. Witness was given an option to purchase it on condition that meanwhile he kept it insured for £5,000; the defendant fixed that sum for, though it might seem absurd then, he said that it was such a magnificent specimen that when it was better known he might get almost any price for it. The defendant said he had determined to call it the 'Giant.' Herr Hegedüs took it to Germany in the winter of 1906-7, and when he came back he had with him a written opinion that it was not genuine, and on that witness refused to exercise his option of purchase. He wrote to tell the defendant so on February 13th.

Cross-examined by Mr. Spokes.—After the re-adjustment Herr Hegedus liked the tone and used the violin for a Richter concert at Sheffield.

Re-examined by Mr. Shearman.—He had no personal interest in the case.

Mr. Spokes opened the case for the defendant, and reminded the jury that any case might seem good until the other side had been heard. The experts who had been called were not only expert witnesses, they were also dealers in a very narrow business, and would naturally wish to suppress competition. The defendant had studied old Italian violins for 15 years, though he had not gone into the violin business until he felt he had capital enough to justify him. He had been, and was still convinced that this was a genuine Joseph Guarnerius. He had had 60 or 70 through his hands, and knew them point by point. His opinion had also been confirmed by an eminent expert. This was *not* an action for *breach of warranty, but* for *fraud*, so the *plaintiff would have to show the defendant knew he was wrong at the time of the sale.* On the defendant's invoice he particularly called attention to the fact that he could not do more than express an opinion. And the mere fact that someone in Germany, whom he did not know, had said that the violin was not genuine had no weight with him.

Vincent John Cooper, called by Mr. Spokes, said that before 1901 he had been a commercial traveller in jewellery, but in his spare time he had studied Italian violins. He went into partnership with his cousin in 1901 as dealers in violins, and also as shipping agents. From time to time he had picked up valuable violins. He had written a book 'How to tell the nationality of old violins,' and joined the Cremona Society in 1905. He had acted as secretary and as honorary secretary to that society. He met the plaintiff in 1905, and had a talk with him as to the terms on which he would sell him violins, and said he did not warrant them. Except once, when he let the plaintiff have an instrument on approbation, and on this occasion, he always invoiced violins simply as violins, and if an opinion as to their character was wanted he charged extra for that.

He first saw the violin, the subject of this action, in the latter part of 1904. There was no label in it when he got it, but there were some words partly written and partly branded in it to the effect that it was repaired by one Juntjial Luthier Bourgeois at Lyons on a January 20th. He removed that inscription, as he thought it was no part of the original, and he always removed repairer's marks. The witness now produced photographs of 17 genuine Joseph Guarnerius's, all of which except one, No. 10, which was in America, he had seen himself. He had taken tracings of 38 genuine Josephs, and had had 60 or 70 in his hands. The witness then gave in detail a number of technical reasons for supposing that the violin now complained of was genuine, and said that he honestly believed it was so. After forming his opinion he had asked Mr. Petherick what he thought, and that expert had agreed with him. He only showed the upper table to Mr. Petherick at first, and later he showed him the rest of the instrument. For a long time Mr. Petherick would not certify it was by Joseph Guarnerius, and witness tried to get him to do so over and over again. At last, in April, 1906, he consented to give the required certificate. Witness sent out circulars offering the violin for sale, and saying his firm called it the 'Giant.' He got no offers; and after a time met Mr. Reynolds, who wanted it for Herr Hegedüs. It had to be re-adjusted to suit Herr Hegedüs, and then it seemed satisfactory. Witness left it with them for some months, Mr. Reynolds having an option to purchase it, and, when they declined to buy it, witness supposed their real reason was, that the American tour having been cancelled, they would have had difficulty in finding the money. They said they had showed it to Mr. Hart and to a Mr. Fiorini in Germany, who said it was not Italian at all. Witness had never heard of Fiorini, and thought nothing of such an opinion. They suggested other opinions should be taken, but witness objected to its being shown amongst his trade rivals. Mr. Reynolds returned it to him, and refused to exercise his option to purchase. Witness then submitted it to the plaintiff, who liked it and wanted it on approbation, and finally made an offer for it, which witness accepted. Witness took the violin and the documents relating to it to the plaintiff on February 27th

1907. He called the plaintiff's attention to the condition printed on the invoice; he always called a purchaser's attention to it in important transactions. He also called the plaintiff's attention to the fact that Mr. Petherick in his certificate did not agree with witness's opinion as to the varnish. In October, 1907, the plaintiff attended at the Cremona Society, and took the violin with him. On November 15th he called on witness and said people told him the violin was not genuine, and said he had taken it to people abroad, who had valued it at £15. The witness said, in reply, that he still believed it genuine, and the plaintiff said, 'You were perfectly candid with me and I impute nothing to your dishonour.'

Cross-examined by Mr. Shearman.—Balfour and Co. had dealt in violins since about 1896. Witness joined the firm in 1901. A person called Bauer brought an action against the firm for fraud; he had exchanged a genuine Guadagnini violin for one which Balfour and Co. had said was by another master. In that action the firm returned the violin and paid the costs without the charge of fraud being withdrawn. Since then, the firm had changed its solicitor. It was the solicitor's fault that those terms were accepted. He could not say whether a Mr. Waddell of Glasgow subsequently bought the same violin from them as the work of another master and also alleged fraud and got his transaction rescinded in the same way. He had discovered scores of instruments by famous makers which had not been formerly known to be so. One was a violoncello by Joseph Guarnerius, of whom no violoncello had ever before been known to be in existence. This he bought for £2 or £3 at a pawnbroker's auction and he had not yet sold it. It was held as security for money by his late partner's daughter. Witness exhibited it at the Cremona Society on May 30th, 1907, and wrote a pamphlet on his discovery. Witness had discovered scores of other instruments. His firm kept no books dealing with the violin business. They took fees for certifying instruments as genuine. The witness was then taken through a number of instances in which he had certified as genuine instruments, which, if genuine, would have been worth far more than the prices he charged. In the violin in this case the name Bourgeois was branded in; witness removed that with sandpaper, as he did not consider it part of the original. He thought it only meant that Luthier was a burgess or something of that kind. He could not say why a violin maker should put that in. It never struck him Bourgeois was the maker's name, and he did not know of a maker of that name. The words 'and is called the "Giant"' contained in witness's certificate of June 26th, 1905, meant that he called it the 'Giant,' not that it was known in the trade by that name. The photographs of the instruments produced were of instruments he believed to be genuine; but only one of them, that in America, which he had not seen, was universally admitted as such. His cousin attended to the passenger agent part of the business, but also signed the certificates as to violins. He knew something about violins as well as witness. Witness had acquired his knowledge in his spare time when travelling, and had played in local orchestras in Ipswich and elsewhere, but had not been abroad to study fiddles.

Re-examined by Mr. Spokes. In the Bauer action he had invoiced a violin as by Guadagnini and the solicitor told him there was a direct warranty which made him liable. He put the condition on his notepaper after that.

Mr. Horace Petherick, called by Mr. Spokes, said that he was an expert and had owned 12 Guarnerius violins of his own. As to this one, he was consulted by the defendant in June, 1905. At first the defendant showed him only the table, and asked him to take it home and see if it was a Guarnerius. He did so, and next day telegraphed that it was. Afterwards the defendant showed him the rest of the violin, and after some months' waiting witness certified the whole as genuine. He saw in it the work of a master, and thought there were points in it which a copyist could not have successfully imitated. He did not think the varnish was of the kind the master used, and disagreed with the defendant as to that. Labels were of very little value; they were so often taken out and inserted fraudulently.

Cross-examined by Mr. Shearman. He had given evidence in several previous actions of this kind in which the jury had decided against the side for whom he was appearing, except in one instance when he advised an arrangement to the side he was on. He was present at the meeting of the Cremona Society when the violoncello was introduced. He had since left the society for he did not care to have his name used for the benefit of traders. He could not recollect why he waited nine months before finally giving the certificate.

Mr. Hill, recalled by Mr. Shearman, said there was a maker called Bourgeois at Mirecourt, near Geneva, about 1830. When witness first saw this violin the name of Bourgeois came into his head, though it had been erased before he saw the instrument. Witness had lived two years in Mirecourt

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making violins himself. The value of this violin was £12 or £15.

Counsel having addressed the jury, Mr. Justice Darling summed up, and pointed out that this was an action for fraud, not breach of warranty, and the fraud was to be found, if at all, in the conversations and in the certificate, the latter being the more important. The certificate was made out long before the defendant tried to sell the violin to the plaintiff, and distinctly stated that the defendant thought it a fine example of the master's work. Now it was clear that if the violin had been genuine it would have been worth a large sum. The defendant had bought it for £10; and though, no doubt, it was possible now and then in London to pick up objects of this nature for a very small sum, they must remember the defendant had bought it from an expert and dealer who would be likely to know what he was selling. And when asking Mr. Petherick for a certificate, why did he only send part of the instrument, and ask, not what Petherick thought it was, but whether he thought it a Guarnerius? The question was, What did the defendant know when he sold the violin to the plaintiff? He knew he had bought it for £10; he know he had erased the inscription in it; and he knew he had failed to sell it to Mr. Reynolds and M. Hegedüs, who had told him it was not genuine. Even supposing he had honestly believed all that was in the certificate at the time when he wrote it, he had learnt much between that time and the sale to the plaintiff.

The jury returned a verdict for the plaintiff for £190, the amount claimed, and judgment was entered accordingly.

How to attain the Joy of Life.

UNDER this attractive heading, Miss Christine Tomlins, of New York fame, has lately revealed to Londoners much about the British temperament, and still more about humanity at large. She has found many interesting things to say about us in her pungent invigorating manner, but she has done more than talk. This clever lady has taken the welfare of her fellows so earnestly to heart, that in addition to her arguments, she has acted to good purpose. Briefly, she has systematized what may be termed a method of happiness, which she calls 'The Art of Expression.' This simple but profound scheme of joyousness she bases on the principle of developing the consciousness of the being within us. To do this she opens up free and graceful channels of expression, so that—in the words of Browning—'the imprisoned splendour may escape.'

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This is an excessively flimsy sketch of Miss Tomlins far-reaching, beautiful scheme for the happiness of her fellows. It sounds almost too ideal for modern ears, yet in application it is practical, reasonable and successful, and it is what we all aim at in our heart of hearts.

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OLGA RACSTER.

Cut Leaves.

'Musical Genius and Religion,' by Robert Turnbull London, Elkin Mathews, Vigo Street. 1908. p. i-xiii, pages 125. This book is charmingly written by one who knows his subject well. His criticism of Bach, Handel, Haydn, Mozart, Beethoven and Mendelssohn, tell us not only of their music and methods, but give little vignettes of their lives, which are most illuminating to the right understanding of their works, while his remarks on Wagner and his music dramas, are full of sound judgment, and cannot fail to interest all Wagnerian students. The author asks 'if in music a man's personal relations to religion affect his treatment of sacred themes?' and he asserts that 'the greatest religious music seems always to leave behind it the ecstacy of the religious man.' It is a book which one not only desires to read, but to possess.

Miss Christine Tomlins.

Miss Christine Tomlins, of New York, delivered a lecture entitled 'How to attain the Joy of Life,' at the Hon. Mrs. Franklins, 50, Porchester Terrace, on the 9th July. Mr. Walter Ford was the able chairman of the afternoon, and the numerous audience were stirred to more than common interest in the lecturer's pertinent remarks on the manner in which happiness—another name for naturalness, can be attained in life and art.

Czech Music.

By A. R.

(Continued from page 74).

Of masters contemporary with Smetana M. Hantich only notices half-a-dozen. Charles Bendl (1838-1897), principally a vocal composer. He was the first conductor, and probably had to do with the foundation, of 'Hlahol,' the most important choral society in Prague.

Joseph Richard Rozkosny (1833), pupil of the contrapuntist, Tomásek, seems to have absorbed so much Berlioz and Smetana that he somewhat loses in interest, and his last opera, 'Stoja,' is in the Italian manner.

Of Charles Sebor (1843) much the same may be said.

Blodek, whose most successful work was a comic opera, 'Le Puits,' Hrimaly, author of 'Prince Charming,' and Klicka, who wrote 'The Beautiful Meunière' ('Miller's Wife'), have left other but unequal though graceful works.

Of literary men and critics one reads sadly of men who attacked Smetana, and too late turned their bitter criticism into praise! For instance, Ottakar Hostinsky (1847), Franz Pivoda (1824-1896), and Charles Knittl (1853-1907).

Others are Emanuel Chvála (1851), composer for voices, V. J. Norotny, editor of 'Dalibor,' the Czech musical journal, and a great collector of the national folk-songs, Zdenek Nejedly, whose 'History of Song in Bohemia' *before the Hussite period*, and the complement *after this period*, are well known and much studied in Bohemia, with some six or eight less important names, completes the list. Another list is given of organists, but no works or dates are given.

A short note on Prague of to-day completes this section of the book. In it the author states that the Conservatoire of Prague will celebrate its hundredth anniversary in 1911 (so all Sevcikers please note). There are 28 professors and about 400 pupils per annum.

He alludes to the three *prestigieux* pupils, Jan Kubelik (see the 'Cremona' No. 10 for portrait), Kocian, and Miss Marie Hall (whose portrait appeared in No. 2). But I have to correct him in stating that Prague is the Mecca for violinists, because Sevcik has removed to his summer resort permanently some way out of Prague.

The great success of the Conservatoire is no doubt due to Dvorák and Knittl his successor, and is now ably carried on by J. Kàan d'Albest.

The Czech Quartet comes in, rightly, for high praise, but most of us will hardly realize that this quartet has been playing for the last ten years. They play their own Czech music superbly, and also that, in particular, of Beethoven. The first is Charles Hoffmann, the second Joseph Suk, viola Oscar Nedbal, and the 'cello Hanus Vihan. Both musical journals are evidently permeated with Smetana, for one is called after his opera, 'Dalibor,' Mojmir Urbanek and Artus Rektorys, editors; and 'Smetana,' publisher, F. A. Urbanek, and editor, Dr. John Branberger.

An extremely interesting four pages is devoted to the young composers.

Charles Kovarovic, of the Opera at the National Theatre, is a born conductor and is, moreover, a considerable composer. A pupil of Fibich, his first works in comic opera (which, of course, is taken much more seriously than in England), 'The Brides' and 'The Road by the Window,' were rather funny and too sugary, but suddenly he produced, in 'Les Têtes de Chiens,' a powerfully emotional and dramatic work based on a poignant episode in the peasants' revolt of the seventeenth century. It is expressive and original without effort. And in his last work, 'The Ancient Blanchisserie,' based on a delicious romance of country manners, 'The Grandmother,' he has carried these qualities still further. So much may be expected of Kovarovic. The piece from the 'Old Washing House,' which M. Hantich gives, is certainly very original and interesting.

Joseph B. Förster (1859) we know of through his charming Suite Symphonique, 'Cyrano de Bergerac,' though it still awaits a hearing in London. M. Hantich naturally gives a careful analysis of these fine poems. The other works of Förster are 'Eve' and 'Jessica,' his first opera, 'Deborah,' symphonic works, 'Life,' 'My Youth,' a 'Stabat Mater,' two quartets, 'Réveries' and 'Souvenirs,' and a number of songs to French words.

Vitezslav Novak (1870) has written a beautiful symphonic poem, 'Eternal Languor,' full of inspiration and of unusual warmth. He detests the trodden paths and has delved deep into the melopæia of the Slovac and Moravian songs. His early works were rather influenced by Dvorák, in which he somewhat sacrifices rhythm to melody. His notable works are two ballads, for chorus and orchestra, 'Tragic Loves,' and 'The Unhappy War,' both powerfully and realistically coloured, 'Suite Slovaque,' for orchestra, 'Melancholy,' 'The Valley of the New Reign,' 'Heroic Sonata,' 'In the Tatrás.' But his latest

work, 'Eternal Languor,' based on a sketch by Hans Andersen, surpasses all these considerably.

Josef Suk (1874), of the Czech quartet, at the age of eleven was a pupil of Benewitz, later of Sevcik, and for composition of Dvorák. A trio for piano and two 'Ballads' for the violin directed public attention to the young composer. These were followed by a piano quartet, a dramatic overture for orchestra, which brought him an exhibition at the Academy and a State money-prize, a 'Serenade' for stringed orchestra, which has been successfully performed in Germany, Holland, Paris (under Colonne), and in England, and a string quartet.

But his most brilliant and best work is his symphonic poem 'Prague,' which bids fair to become quite a national piece. His symphony 'Azrael' is profoundly sad, being on the death of Dvorák. His melodrama, 'Raduz and Mahulene,' to a libretto by Zeyer, we ought to hear in London; and those who have not got his charming 'Minuet,' from his Suite for piano should remedy the deficiency in their repertoire.

Oskar Nedbal (1874) showed promise in his *mimo-drame*, 'Big John,' taken from a Czech tale, but we do not think his fiddle sonata either a very inspired or inspiriting work, still it is interesting. Prague and Vienna both received the drama with an instant welcome.

Charles Weiss (1862) has created several symphonic works, 'Hilios et Sélène,' 'The Triumpher,' for chorus and orchestra, 'Danses Czechs,' and two operas, 'The Twins' and 'The Polish Jew.' The last has been successfully given in Prague. But Weiss's writing is rather exuberant and rather over-realistic.

Louis Celansky (1870) has only produced 'Camille,' being too occupied conducting. It stands midway between the modern opera and the melodrama of Fibich. It has received ten performances.

Otakar Ostrcil is barely thirty, but has soon came to the front. A pupil of Fibich, he seems to have received some of his master's mantle. His most serious work, 'The Death of Vlasta,' was given at the National Theatre in Prague in 1904. The libretto is from Czech legends and versified by Charles Pippich. Since then Ostrcil has given us a symphony and two melodramas, 'Orphelin' and 'The Ghost and the Young Dancing Girl.' These have been a decided success in Prague. The 'Scène du Stryge' is given in the musical supplement and is an extremely able piece of writing.

The last pieces in the book are Moravian, Czech and Slovac national songs. The air of the famous Czech song, 'Hej Slovane,' resembles very nearly 'Jeszcze Polska nie zginela,' by General Wybicky (1797), a Pole, of which it is clearly a modification and and adapted. The French words as given by M. Hantich, 'Allons Slaves,' are really very little like the Slovac original of S. Tomasik, of which we have been favoured with a fairly accurate English translation, that first appeared in 'Notes and Queries,' of November 30th last year, by the well-known scholar and student of matters Czech, Mr. F. P. Marchant. We may remark that the second verse in the original is too uncomplimentary to the Germans to be translated literally.

We have also to acknowledge our indebtedness to Mr. Marchant in other ways, his extensive knowledge of many Czech customs, etc., being invaluable.

Free translation of 'Hej Slováne' (S. Tomasik).

Dedicated to Count Lützow, D.LITT.

Hey, Slavonians, be ye mindful that our tongue dies never,
While our faithful hearts are beating for the nation ever;
Live, long live the Slavic language, sounding through the ages.
(*bis*)
Thunder rolling, wrath eternal! vain our foeman rages!

'Tis the gift our God entrusted, God the lord of thunder,
Therefore who on earth can wrest it from our lives asunder?
Though our foes, like hosts of darkness, in proud ranks are swelling,
(*bis*)
God is with us: fall upon them, Perun* all-dispelling.

Though against us clouds are looming, mighty storms impending,
Rocks destroying, strong oaks cleaving, earth's foundations rending,
Firm we stand as castle ramparts, tongue and homeland shielding;
(*bis*)
May the earthquake seize the dastard who would dream of yielding.

* Old Slavonic thunder deity, analogue of Norse Thor.

Auction Prices.

ON Wednesday, June 3rd, 1908, at Messrs. Glendining & Co.'s Galleries, 7, Argyll Street, Oxford Circus, W., the following prices were realized.

Violins by—

Guiseppe Gagliano £8, a fine old violin £9, Petrus Joannes Mantegatia £12 10s., Fendt £24, Carlo Tononi £13 10s., Francois Fendt £8 15s., Joseph Dalaglio £7 15s., David Tecchler £11 10s., Ferdinandus Gagliano £20, J. B. Vuillaume £9 10s., a very fine violin £8 15s., J. B. Ceruti £7 15s., Remy £7 5s., Jean Baptiste Vuillaume, with Messrs. Hart & Son's guarantee, £56, Schiller £8 10s., Sebastian Klotz £24, an old Italian £7 10s.

Viola by Schiller £7 10s.

A fine Italian 'cello £9 10s.

On June 17th, at the rooms of Messrs. Puttick & Simpson, 47, Leicester Square, W.C., the following prices were received.

Violins by—

Antonius Gragnani, with Messrs. Hart's guarantee, £50, Nicolaus Gagliano £60, Francesco Ruggeri, labelled Andrea Guarnerius, with Messrs. W. E. Hill & Son's guarantee, £115, C. A. Testore £48, Giofredus Cappa £50, very fine Italian, labelled Guarnerius, with ivory-mounted bow, £46, Domenico Montagnana £50, J. B. Guadagnini, with Messrs. W. E. Hill & Son's guarantee, £240, J. B. Vuillaume £50, Nicolaus Gagliano £45, Nicolaus Amati £110, an Italian, attributed to Antonius Stradiuarius, £100, a violin, labelled G. P. Maggini, £70, an Italian, attributed to Antonius Stradiuarius, £140, a violin, attributed to Guadagnini, £50, an Italian £50, Nicolaus Gagliano, with bow, £53.

Violin bow by Francois Tourte £18.

'Cellos by—

Jacobus Stainer £50, a 'cello, labelled Antonius and Hieronymus Amati, with bow, £50, an old Italian, with Messrs. W. E. Hill & Son's guarantee, £70.

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Coy Spring.

Spring only curtseyed to me,
And then she slipped away;
While Winter, stern, and gloomy,
Came back as if to stay.

Now winds are strong and biting,
The hail comes pelting down,
With cruel pellets smiting
The uplands cold and brown.

Instead of primrose peeping,
And soft, sweet, balmy air,
The skies again fall weeping,
Nature looks bleak and bare.

But see! a sunbeam falling
Aslant the hedgerows near,
And list! a blackbird calling,
And throstle piping clear.

So Spring is really coming,
We'll wait her yet awhile,
Soon will the bees be humming,
And the glad earth will smile.

E. A. HILL.

Errata.

The following errata have been brought to our notice:—

No. 18, p. 57, line 10 from bottom, for 'Schulev' read 'Schule.'

No. 19, p. 65, line 30 from top, for 'Kolinnikoff' read 'Kalinnikoff.'

Page 70, top line, for 'instigated' read 'mitigated.'

Page 70, line 34, for 'Spanish' read 'squarish.'

Page 70, line 35, insert comma after 'upward,' and remove that after 'bend.'

Page 70, line 49, for 'Soissous' read 'Soissons.'

Page 70, line 53, for 'Barnabus' read 'Barnabas.'

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